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THE ABBOTT H. THAYER
MEMORIAL EXHIBITION

THE private view of the Abbott H. Thayer Memorial Exhibition took place on March 20. The collection was opened to the public on the next day and will remain at the Museum until April 30. Altogether seventy-six works are shown, illustrating Thayer's output from his boyhood up to the eve of his death. All these pictures display the same gentle and tender idealism. The artist's temperament as revealed by them is indeed a lovable one. His distaste for the hurry and turmoil of cities urged him to the country and he founded his home near his beloved Monadnock. Here in the midst of the nature he loved as an artist and studied as a scientist, his career unrolled itself. Absorbed in his work and in observation, free from haunting inquietudes and passionate strivings, he pursued his continual ideal—a veritable Dream of Fair Women. The ladies of his imagination are not like women

of the earth; the problems and cares of life have never touched them; like idols they are only to be revered. This exquisite conception of womanhood was one that belonged to the last century; it is of the time which under the epithet of Victorian the modern extremists are ineptly in the habit of deriding. B. B.

AN EARLY GOTHIC STATUE OF
A SEATED KING

THE ancestry of Christ is often represented in mediaeval painting and sculpture. The stained-glass window representing the Tree of Jesse, described elsewhere in this BULLETIN, is an example of one popular form in which the royal lineage was set forth, and the portal sculptures of the early Gothic cathedrals afford numerous instances of the prominence given to this theme in the iconography of the Middle Ages. The column-statue of a King of Judah, purchased by the Museum two years ago, is a remarkable instance of sculpture of this type, dating from the second half of the twelfth century.

A recent purchase has just added to the Museum collection still another representation of a royal ancestor, a stone statue¹ of exceptional beauty and archaeological interest, which is now exhibited with several other new acquisitions of Romanesque and Gothic sculpture in the rearranged gallery of mediaeval art on the second floor of Wing J.

The statue represents a bearded man seated on a massive throne of Romanesque design. The left hand originally held a scepter. This has now been destroyed, but traces remain on the stone to show that it was held against the left shoulder. The right hand is missing. The back of the throne has been somewhat injured and the head of the figure at some time has been broken off and replaced, but otherwise the statue is in good condition. No traces remain of the painted decoration which undoubtedly completed the sculpture in its original condition. The king wears a sleeved tunic confined at the waist by a long belt. The folds of this garment are

¹Acc. No. 22.31.2. Height, 40½ inches.